

THE WOMEN'S COMMITTEE
CALGARY BRANCH OF THE ROYAL WINNIPEG BALLET

PRESENTS



The Royal Winnipeg Ballet
of Canada

MAY 17th & 18th, 1954

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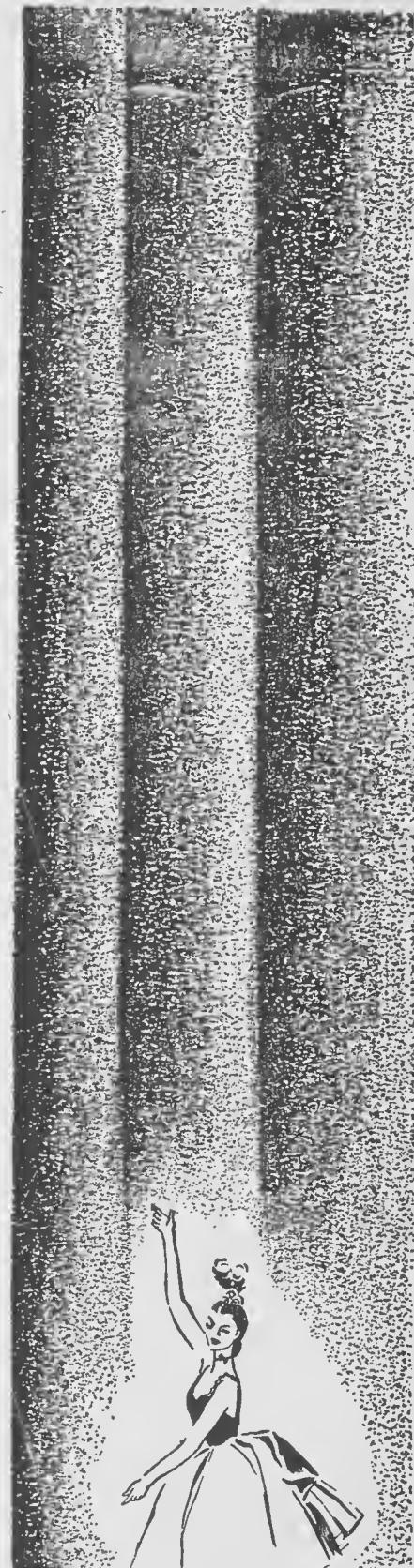
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The Royal Winnipeg Ballet of Canada

Under the Distinguished Patronage of
HIS EXCELLENCY, THE RIGHT HONOURABLE VINCENT MASSEY, C.H.
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GWENETH LLOYD
Artistic Director

HENRY GUETTEL
General Manager

HENRIETTA PELTA and RICHARD ELLIS
Pianists

BETTY FARRALLY
Ballet Mistress & Producer

ERIC WILD
Music Director

STAFF

Wardrobe Mistress	CONSTANCE OFFICER	GORDON MURPHY
Stage Carpenter	IVAN MUNN	FRANK FELL



Monday Evening, May 17th

SWAN LAKE (ACT II)

Music	Tchaikowsky
Choreography	Ivanov, restaged by Eric Hyrst
Decor—John Russell, Joseph Chrabas, John Graham, Raquell Austmann	
Costumes	Clarice Hardisty, Tillie Stadelmeir
CONDUCTOR: ERIC WILD	

The curtain rises on a clearing near an enchanted lake. At midnight a crowned swan glides across the lake. A Prince and his friends are about to shoot their crossbows at the swans when the Swan Queen appears and begs them to stop. The Swan Queen is really Odette, a beautiful maiden transformed by a sorcerer into a swan, who for only a brief hour each day, may assume her human form. It is in this hour that the Prince falls in love with her and they dance together in the moonlight. As night gives way to dawn, Odette succumbs once again to the sorcerer's spell. Again the crowned swan glides across the water and the heart-broken Prince is left alone.

Odette (Queen of the Swans)	Eva von Gencsy
Prince Siegfried	Arnold Spohr
Beno	Roger Fisher
von Rothbart (the Sorcerer)	Leslie Carter
Leading Swans	Marina Katronis, Marilyn Young
Cygnets—Peggy Rae Norman, Joan Leach, Shelley Shapiro, Marie Andrews	
Swans—Josephine Andrews, Patricia Hume, Beverley Barclay, Charlotte Wright, Paddy McIntyre	
Huntsmen	Roger Labbee, Adam Darius

INTERMISSION

VISAGES

Music	Walter Kaufmann
Choreography	Gweneth Lloyd
Setting	Jos. Plaskett
Costumes	Dorothy Phillips

Masks designed by Dorothy Phillips and created by Betty Parker,
Dorothy Phillips, David Yeddeau

Far beyond the material world, the girl and her lover weave the innocent pattern of their young love; then with the growing awareness of maturity they are assailed by dissonant emotions—Indecision, felt by the girl, begins to separate her from her lover. Seeing her doubt, Jealousy joins him, and with a consequent deterioration in the quality of their love—Lust is added to Jealousy.

Other underlying emotions, Fear, Greed, and Tragedy, are in abeyance, but are being gradually aroused by Indecision, Jealousy and Lust.

Driven by fear, the girl battles with Jealousy and Lust and the lovers gain a temporary reconciliation with a deepened sense of passion. The discordant emotions are subdued to a rhythm which moves with the pattern of their new love.

Passion awakes the sense of possession in the man, who partnered by Greed, arouses her hate, dragging their love through the depth of tragedy, which finally sublimates their love.

The Girl	Kay Bird
The Man	Arnold Spohr
Indecision (Blue and Green)	Josephine Andrews
Jealousy (Green)	Eva von Gencsy
Lust (Red)	Paddy McIntyre
Fear (Grey)	Joan Leach
Greed (Blue)	Roger Labbee
Hate (Black)	Charlotte Wright
Tragedy (Purple)	Marie Andrews

INTERMISSION

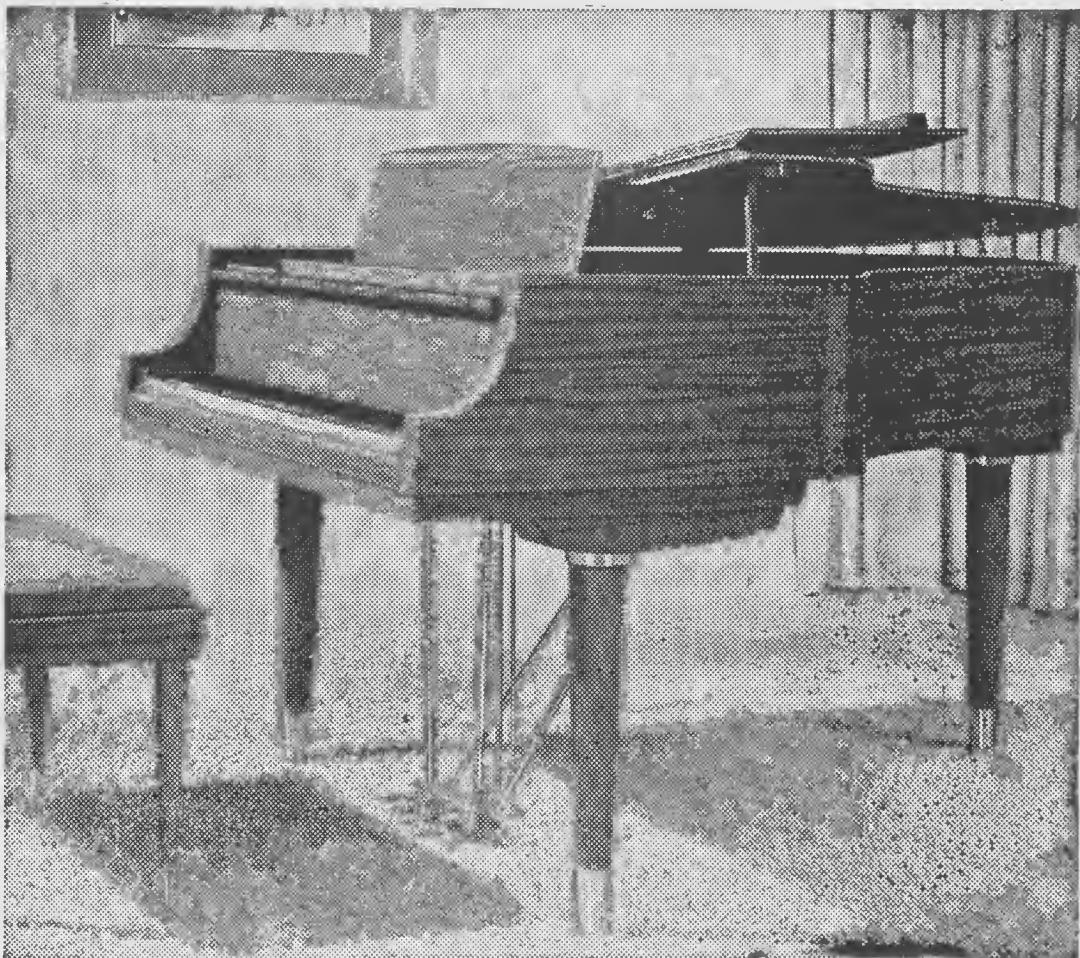
DON QUIXOTE (Pas de Deux)

Carlu Carter
Gordon Wales

Music	Minkus
Choreography by	Petipa
Reproduced by	Mary Skeaping
Costumes	Clarice Hardisty, Tillie Stadelmeir

INTERMISSION

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CALGARY CANADA

THE SHOOTING OF DAN McGREW

Choreography by Gweneth Lloyd
 Music Composed and Arranged by Eric Wilde
 Settings by John A. Russell, Joseph Chrabas
 Costumes by David Yeddeau
 Scenario by David Yeddeau

This is the story of what might have happened the night the boys were whooping it up down at the Malamute Saloon. Dan McGrew Roger Fisher
 Stranger Arnold Spohr

Lou	.....	Eva von Genscy
The Kid	.....	Paddy McIntyre
Black Jack (a gambler)	.....	Leslie Carter
Belle	.....	Joan Leach
Dolly	.....	Marina Katronis
Lily	.....	Kay Bird
Queenie	.....	Patricia Hume
Nell	.....	Peggy Rae Norman
Prospectors	.....	Gordon Wales, Roger Labbee
Bartender	.....	Adam Darius

Tuesday Matinee, May 18th

SWAN LAKE (Act II)

Music Tchaikovsky
 Choreography Ivanov, restaged by Eric Hyrst
 Decor—John Russell, Joseph Chrabas, John Graham, Raquell Austmann
 Costumes Clarice Hardisty, Tillie Stadelmeir

The curtain rises on a clearing near an enchanted lake. At midnight a crowned swan glides across the lake. A Prince and his friends are about to shoot their crossbows at the swans, when the Swan Queen appears and begs them to stop. The Swan Queen is really Odette, a beautiful maiden transformed by a sorcerer into a swan, who for only a brief hour every day, may assume her human form. It is in this hour that the Prince falls in love with her and they dance together in the moonlight. As night gives way to dawn, Odette succumbs once again to the sorcerer's spell. Again the crowned swan glides across the water and the heart-broken Prince is left alone.

Odette (Queen of the Swans)	.....	Carlu Carter
Prince Siegfried	Gordon Wales
Benno	Roger Labbee
von Rothbart (the Sorcerer)	Leslie Carter
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Cygnets—Peggy Rae Norman, Joan Leach, Shelley Shapiro, Marie Andrews	
Swans—Josephine Andrews, Patricia Hume, Beverley Barclay, Charlotte Wright	
Huntsmen	.....	Roger Fisher, Paddy McIntyre, Adam Darius

INTERMISSION

SHADOW ON THE PRAIRIE

(ACT I)

Commissioned by JAMES RICHARDSON & SONS

Choreography by	.....	Gweneth Lloyd
Music by	.....	Robert Fleming
Settings by	.....	John W. Graham
Costumes by	.....	Stuart MacKay
CARLU CARTER	.....	GORDON WALES

On the boundless prairie, a young settler and his wife have built a small dwelling which will be their shelter during the oncoming winter. They dance together, happy in their devotion to each other, and sheltered by their ignorance of the hardship before them.

Their neighbours bring homely gifts of welcome and in the prairie sunshine, their native dances bring comfort from the past and faith in the future. In the mid'st of the simple gaiety, a

shadow of foreboding comes over the sensitive young wife when, with the gift of a young tree, she suddenly becomes aware of the contrast between the great open prairie and the sheltered glen she has left behind.

She mourns the loss of the gentle hills and streams, but is comforted by the love and protection of her husband.

SCENE 1: SUMMER

The Young Girl	.....	Josephine Andrews
Her Husband	.....	Gordon Wales
Early Settler	.....	Roger Fisher
His Wife	.....	Patricia Hume
His Daughter	.....	Kay Bird
His Sons	.....	Roger Labbee, Paddy McIntyre
Settlers—Women: Marina Katronis, Peggy Rae Norman, Marie Andrews, Charlotte Wright, Beverley Barclay. Men: Adam Darius, Leslie Carter	.....

INTERMISSION

CASSE NOISETTE (Pas de Deux)

Music	.....	Tchaikovsky
Choreography	.....	Petipa Ivanov
Costumes	.....	Clarice Hardisty and Joseph Chrabas
MARILYN YOUNG	.....	ARNOLD SPOHR

"The Nutcracker" was first danced on March 19, 1892, in St. Petersburg, Russia; and so enthusiastically was it received that five of the numbers had to be repeated.

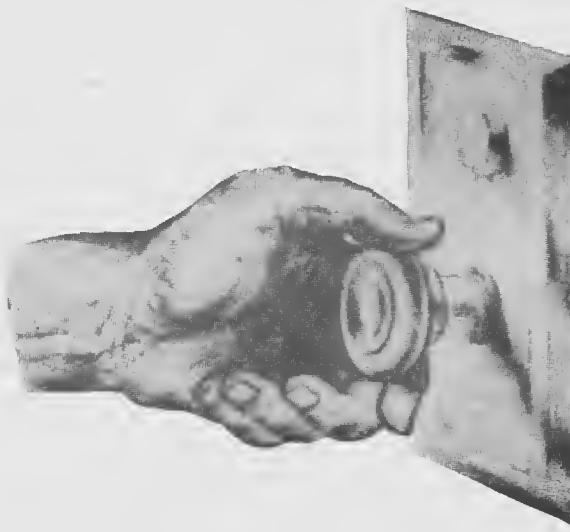
The excerpt presented here features The Sugar Plum Fairy and is drawn from Scene One of Act Two. This Grand Pas, de Deux with the Sugar Plum fairy and her Cavalier was developed by Tchaikovsky along the lines of an impassioned lyric episode. The Solo is the famous Dance of the Sugar Plum Fairy.

INTERMISSION

FINISHING SCHOOL

Music	.....	Johann Strauss
Choreography	.....	Gweneth Lloyd
Decor	.....	John A. Russell
Costumes	.....	Dorothy Phillips

In the salon of an impoverished Grand Dame who conducts a finishing school in Paris 1870, the subdued pupils await the arrival of a new girl. She arrives rebellious and sophisticated, dressed in the latest mode and accompanied by Mamma, her younger sister, and best of all by her two elder brothers. What a fluttering of hearts! Excitement runs high, and when Mamma



Nearly everyone has asked the question: **"When will they find a cure for cancer?"**

There **is** a cure for cancer, if it is discovered early. The process of cure involves many steps. The last of these steps are taken by the physicians; the first step is taken by the patient. Cure begins before diagnosis: It begins in the mind of the patient who is alert to cancer symptoms and who has learned to study the functions of his body. In most cases, it is the patient who can discover the symptoms of cancer first; it is the patient, then, who initiates his own cure. He can make the physician's life-saving task an easy one. Or he can make his own fatal end a certain one.

CALGARY BRANCH

CANADIAN CANCER SOCIETY

231 Seventh Avenue S.E., Calgary

and the Head-Mistress retire to the privacy of the office to discuss mundane financial affairs, the brothers are charmed by the two parlor-boarders. When the brothers leave they indicate that they will return.

The deportment class presents wonderful opportunities for the trouble-making New Girl, but the arrival of the much admired Dancing Master creates a fresh atmosphere of gaiety.

Dismissed from the office of the Head-Mistress, the new Girl meets the Dancing Master and is left alone with him for a private lesson. Although her charms hold the attention of the Dancing Master, the parlor-boarders still claim his admiration for their dancing ability.

The New Girl, annoyed, then demonstrates her knowledge of the more advanced fashions in dancing by executing a gay and piquant polka with the Dancing Master. With the return of her

family, the brothers laden with tokens of their admiration for the girls, the ballet ends in a kaleidoscopic scene of gaiety and color.

New Girl	Carlu Carter
Her Mother	Kay Bird
Her Sister	Joan Leach
Her Brothers	Paddy McIntyre, Leslie Carter
Dancing Master	Adam Darius
Headmistress	Eva von Gencsy
Parlour Boarders	Marina Katronis, Josephine Andrews
Valet de Chambre	Roger Fisher
School Girls—Marilyn Young, Peggy Rae Norman, Beverley Barkley, Marie Andrews, Shelly Shapiro, Patricia Hume, Charlotte Wright	

Tuesday Evening, May 18th

BALLET PREMIER

Mendelssohn

Choreography	Arnold Spohr
Pianist	Richard Ellis
Settings and Costumes	Grant Marshall

BALLET PREMIER follows the style of the Imperial Russian Ballet and uses the classical technique in modern idiom.

MARINA KATRONIS ARNOLD SPOHR

with

Carlu Carter, Joan Leach, Josephine Andrews, Beverley Barkley, Marilyn Young, Peggy Rae Norman, Paddy McIntyre, Gordon Wales, Roger Fisher

INTERMISSION

SHADOW ON THE PRAIRIE

Commissioned by James Richardson & Sons

Music	Robert Fleming
Choreography	Gweneth Lloyd
Decor	John W. Graham
Costumes	Stuart MacKay

On the boundless prairie, a young settler and his wife have built a small dwelling which will be their shelter during the oncoming winter. They dance together, happy in their devotion to each other, and sheltered by their ignorance of the hardship before them.

Their neighbours bring homely gifts of welcome and, in the prairie sunshine their native dances bring comfort from the past and faith in the future. In the midst of the simple gaiety, a shadow of foreboding comes over the sensitive young wife when, with the gift of a young tree, she suddenly becomes aware of the contrast between the great open prairie and the sheltered glen she has left behind.

She mourns the loss of the gentle hills and streams, but is comforted by the love and protection of her husband.

Winter comes but the kindness of neighbours, the grandeur of the prairie and the strength and determination of the settlers do nothing to help the growing fears of the young wife who, in

agony of nostalgia and fear of the great snowy wastes, dies, tragically sheltered in death by the wooden walls of her marriage chest.

Scene 1: Summer

The Young Girl

Scene 2: Winter

Carlu Carter

Her Husband

Gordon Wales

Early Settler

Roger Fisher

His Wife

Particia Hume

His Daughter

Kay Bird

His Sons

Roger Labbee, Paddy McIntyre

Settlers—Women: Marina Katronis, Peggy Rae Norman, Marie Andrews, Charlotte Wright, Beverley Barkley. Men: Adam Darius, Leslie Carter

INTERMISSION

BLACK SWAN (Pas de Deux)

Swan Lake, Act III

Tchaikovsky

Choreography

Petipa Ivanov

Costumes

Clarice Hardisty

Reproduced by Mary Skeaping

EVA VON GENCSY ARNOLD SPOHR

INTERMISSION

CONCERTO

Rachmaninoff

Choreography

Gweneth Lloyd

Decor and Costumes

David Yeddeau

Piano Soloist

Henrietta Pelta

Andante Cantabile

Eva von Gencsy

Ardante—Marina Katronis, Peggy Rae Norman, Marie Andrews, Charlotte Wright

Allegro Moderato—Marilyn Young, Josephine Andrews, Patricia Hume, Beverley Barkley

Scherzando—Carlu Carter, Kay Bird, Joan Leach, Shelley Shapiro

Allegro Maestoso—Arnold Spohr, Adam Darius, Gordon Wales, Leslie Carter

THE WOMEN'S COMMITTEE
CALGARY BRANCH OF THE ROYAL WINNIPEG BALLET
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Mrs. R. J. Dinning

Mrs. J. H. Woods
Mrs. E. L. Harvie



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With buttoned cuff. Sizes 10 to 16.
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